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MAJOR AND MINOR.

An excellent programme was presented at Collinsville, Ill., by Messrs. Jacob Moerschel, pianist, Gustave G. A. Herzog, violinist, Benj. J. Pavyer, baritone, and Chas. Huber, accompanist. Mr. Moerschel, who scored quite a success, is a pupil of George Enzinger, the well known teacher of piano.

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Cedar Rapids, Ia.—The Olympia Quartet, of St. Louis, delighted a large audience at the Opera House, on the 1st ult. Messrs. Metcalf, Niedringhaus, Kissel and Bahrenburg surpassed themselves and won over the splendid audience. Cedar Rapids wants to hear the Olympia soon again.

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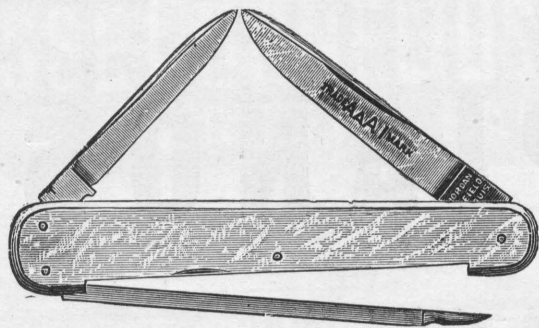


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DETROIT PHILHARMONIC CLUB.

The St. Louis public was favored, April 20th, at Memorial Hall, with a concert by the Detroit Philharmonic Club, which is composed of the following gentlemen: William Yuncle, 1st violin; L. F. Schultz, 2nd violin; Walter Voigtlander, viola; and Alfred Hoffman, violoncello. The reputation that these gentlemen have earned the past years for their excellent work in ensemble playing drew a large audience, comprising the very best musical element St. Louis boasts of, for it expected to hear a smooth and thoroughly enjoyable performance; as the performance, however, was far ahead of anything heard in St. Louis for years, it was a surprise to all. The work of the Club is remarkable, and each number was applauded with an enthusiasm that knew no bounds. Where everything was done so masterly, it would be superfluous to dwell on any single performance of special excellence.

Mr. Yuncle's magnificent playing, in his solo as well as ensemble work, proved that he is an artist of the very first rank. Mr. Voigtlander's viola playing was the finest ever heard in St. Louis.

The Club was assisted by Miss Adelaide Kalkmann, soprano, and E. R. Kroeger, who shared in the successes of the evening.

The Club complimented our city by playing E. R. Kroeger's F minor Quintette, the work that received such an ovation at the M. T. N. A. convention at Detroit last summer. After listening to the work as rendered by these gentlemen, assisted by the composer, we can well understand how it could not have been received otherwise. The Detroit Ph. Club will, on its second visit, (which we hope is to be soon) find an audience to greet it that will more than prove the St. Louis public to be deeply appreciative of great performances and of great music. We append the programme:

1. Robert Schumann (1810-1856), Quartet for Strings in A major, Op. 41, No. 3; (a) Andante espressivo—Allegro Molto Moderato; (b) Assai Agitato; (c) Adagio Molto; (d) Finale (Allegro Molto Vivace), the Detroit Philharmonic Club. 2. William Taubert (1811-), Soprano Solo, "Heimweh," Miss Kalkmann. 3. (a) Anton Rubinstein (1829-), "Music of the Spheres;" (b) Franz Schubert (1797-1828), Moment Musical, "A la Hongroise;" (c) Felix Mendelssohn (1809-1847), Scherzo, the Detroit Philharmonic Club. 4. Henri Ernst (1814-1865), Violin Solo, Fantasia on airs from Rossini's "Othello," Mr. Yuncle. 5. Richard Wagner (1813-1883), Soprano Solo, "Elsa's Traum," from "Lohengrin," Miss Kalkmann. 6. Ernest R. Kroeger (1862-), Quintet for Piano and Strings in F minor; (a) Allegro Energico; (b) Intermezzo; (c) Lento e Sostenuto; (d) Finale (alla Tarantella), the Detroit Philharmonic Club and Mr. Kroeger. The Miller Concert Grand piano which was used at this concert charmed all with its magnificent qualities.

MENDELSSOHN QUINTETTE CLUB.

The last concert of the season given by this excellent organization was a great success in every respect. The soloists, Messrs. Heerich and Porteous, were enthusiastically received. The steady development made by the club is most marked, and the interest manifested by its intelligent audiences highly deserved. Messrs. Victor Ehling, Geo. Heerich, Louis Mayer, Valentine Schopp and P. G. Anton, Jr., the members, are to be congratulated.

EMMA JUCH.

"There is as much melody in your voice as there is rhyme and reason in the words of Shakespeare," was the beautiful tribute paid to Miss Emma Juch by President Diaz at a banquet recently tendered to the prima donna at the Hotel Jardine, in the City of Mexico. Miss Juch's tour through the Republic of Mexico has been an unprecedented, artistic triumph. During the past four weeks the Theatre National, in the Mexican Capital, where Miss Juch and her Company are now engaged, has been thronged nightly with delighted and enthusiastic auditors. Not content with crowding the auditorium of this vast theatre to its utmost seating and standing capacity, the space between the wings and the "fly galleries" on the stage has been invaded by many who were unable to secure places in front. It is quite customary for Mexicans to pay for the privilege to witness a performance from the stage. It has become so established that a manager must allow this privilege to a patron of the playhouse, if he demands it, when the places are all occupied in the auditorium.

During the Juch season, crowded houses have been the rule, both front and back. Miss Juch has not only made a grand individual triumph, and the Company which bears her name has met with admiration and favor, but she has accomplished the remarkable task of popularizing the music dramas of Richard Wagner, sung in the English language among a Latin race. Verdi and Rossini were idolized in Mexico until the advent of the Juch Company with a Wagner repertoire. Heretofore it was considered absurd and foolhardy for an Impresario to present a Wagner opera to a Mexican public, especially by an English singing Company.



Miss Juch has completely revolutionized this state of things in that country, for it is declared that her productions of Wagner's operas have not only removed this prejudice against the world's greatest composer, but have created a veritable furore in his favor. The reception and success of "Tannhauser," which was the first Wagner opera presented in Mexico, was so positive and immediate as to win for Wagner and Miss Juch a devotion more fervent than that bestowed on Italian composers and singers. This is particularly interesting, because of Miss Juch's forthcoming appearance in this city. At the close of the Mexican engagement, she and her splendid Company come direct to St. Louis, and, in the Exposition Music Hall, commencing Monday, May 11th, will present an incomparable repertoire of grand operas. On this occasion, which is most appropriately termed a "May Opera Festival," she will have the valuable co-operation of Jannschowsky, Maconda, Freebert, Meislinger, Hedmont, Clarke, Stephens, Rathjens, Stormont, Velta and Knight, who are considered among the ablest artists who sing in the English language, a grand orchestra of sixty, the Juch chorus of fifty, St. Louis Orpheus Sengerbund, and the St. Louis Damenchor, numbering in all three hundred, and making the most imposing array of musical talent that has ever appeared in English Grand Opera in St. Louis. "Tannhauser," "Fidelio," "Lohengrin," "Huguenots," "The Flying Dutchman," "Carmen," and "Die Walkure," are the operas for the festival week and the order in which they will be produced. With Neuendorff as Musical Director, and Parry as Stage Manager, and the operas mounted with a wealth of scenery, costumes and other stage splendor, is an assurance that the festival will not only be a great popular success, but one of the most important musical and operatic events that has ever been announced in this city.

ST. LOUIS CHORAL-SYMPHONY SOCIETY.

The last concert of this association, April 16th, was a fit close to a brilliant season. Mr. Otten prepared for the occasion an unusually fine programme—offering for its chief orchestral numbers Schubert's unfinished Symphony No. 8, B minor; Liszt's Symphonic Poem, "Les Preludes;" and Beethoven's Piano Concerto in E flat major, with Franz Rummel as soloist. Mr. Otten seemed more than inspired with the works in hand. The different numbers were rendered with a delicacy, promptness and rare spirit that showed the orchestra was thoroughly in concord with him, for he swayed it with an ease that only a complete study and understanding of these works can possibly achieve. The committee of gentlemen who had the concerts in charge may well be proud of the success so honestly won. If there were any doubts entertained by a few wiseacres at the outset of the concerts as to Mr. Otten steering the ship, those doubts have been dispelled, for all must admit the successes achieved. The work of Mr. Franz Rummel, the soloist on the occasion, was simply superb—he was recalled again and again. Having dwelt upon his masterly performances at length in our April issue, we only remark that better piano playing was never listened to in St. Louis. The piano used by Mr. Rummel was a magnificent Steinway Grand—which justly shared the triumph of Rummel.

LOUIS ELSON.

Louis Elson, the eminent Boston lecturer and critic, gave a lecture, entitled, "The Story of German Music," at Memorial Hall, on the 23rd ult. The illustrations were: Ancient Minnesong, "König Rudolf," about 1275; Modern Minnesong, "O Du mein holder Abendstern"—R. Wagner; "Ich alter Mann," 14th century, arranged by R. Franz; "Dich meiden" (popular song), 15th century; Ancient Choral, "Goldberg," 14th century; Comic Song, "Urian's Journey," L. V. Beethoven; Körner's "Schwertlied," C. M. v. Weber; "Gretel-lein," F. Kücken; Loreley, F. Silcher.

Mr. Elson held the audience in the closest attention, the evening proving one of great instruction and delight. Every one declared the lecture a rare treat. The Miller piano was selected for use in this concert. We advise all who have an opportunity of hearing Mr. Elson, to take advantage of it. Mr. Elson will favor a few cities with his presence before returning to Boston.

CITY NOTES.

Fred Specht called on his friends, who are always glad to see him.

The St. Louis Glee Club gave its second concert on the 7th ult., to a fair audience.

E. R. Kroeger assisted in an instructive programme given for the benefit of the Workingmen's Self-Culture club.

R. Poppen spends his leisure time in reading. History and biography are his preferences, and he has a great memory for dates.

Louis Hammerstein manages to come down town now and then. He doesn't stay long, though; nothing suits him better than to be up and doing.

Mrs. J. H. Lee, of 514 West-end, has a very successful number of piano pupils. She is most careful in her training, and is very much sought after.

Messrs. Townley, Cornelius, Rayold and Yost compose the Tuscan Quartette. They sang for Tuscan lodge at its anniversary, and carried off all the honors.

Miss L. F. Miner, of 3949 Olive street, is recognized as a very painstaking teacher. She is well qualified to develop a pupil, and takes pride in her excellent work.

Mrs. Louie A. Peebles had to forego several important engagements, one of which was for the Mendelssohn concert, on account of sickness. She has fully recovered.

Miss Alice Pettingill, Mrs. Laura Anderson and Mrs. Douglass Phillips contributed numbers for the commencement exercises of the Hygiene College, given at Pickwick theater.

Wayman C. McCreery is at work with the McCullough club, which will appear in comedy at the Grand Opera house for the benefit of the Confederate Soldiers' Home. The date is not yet announced.

Prof. Robert Nelson, the vocal teacher, trained the chorus for the Sara Bernhardt engagement here. He has received applications from the most distant points, many teachers being anxious to study with him.

Miss Maggie Hennagan gave a very interesting musicale, in which the following programme was presented, all the participants being well received: Valse Mignon (Carl Sidus), Little Miss Koster; Song, Miss Deno Maginis; Valse (Durand), Miss E. Thompson; Inst. Solo, "Ernani," Miss Helen Beaumont; Inst. Solo, "Il Trovatore" (Kuhe), Miss Lily Biskup; Medley of Familiar Songs, Master Eugene Gerst; Valse (Tito Matei), Miss Blanche Culhoff; Vocal Solo, "Ernani," Miss Lydia Guire; "Whispering Winds" (Wollenhaupt), Miss Gusie Velde; Vocal Solo, "We'd Better Bide a Wee," Miss A. Thompson; "Break of Day" (Muller), Miss Mamie Koster; Vocal Solo, "Good Night," Miss E. Thompson; "I Puritani" (Laybach), Miss Blanche Carpenter; "Sleigh Race" (Holst), Miss Nellie Casey; "Royal Waltz," Master Eugene Gerst; Inst. Duett, Little Miss Koster and Miss M. Hennagan.

CITY NOTES.

A grand concert was given at Liederkrantz Hall, on the 24th ult. by Miss Maria Hartmann, Soprano, Gerhard Stehman, Baritone, P. G. Anton, Jr., Cello, and Louis Conrath, pianist. The programme was excellently rendered, especially the cello solo, "Le Desir"—Servais, by P. G. Anton, Jr., and "Home, Sweet Home"—Rivé-King, by Louis Conrath.

Eugenia Williamson, B. E., and her pupils in elocution, Delsarte and æsthetic physical culture, will give the second soirée at Pickwick Theatre, Tuesday Evening, the 26th inst. The programme will consist of readings, recitations, a ring drill by young ladies. Pantomimes:—"Tear of Repentance," and "Gipsy Flower Girl," accompanied with piano; also musical selections.

"The edition of Webster's Dictionary of 1847 has been reprinted by a Chicago house, copyright on it having expired by the lapse of forty-two years. Only those who are ignorant of the great advances that have been made in dictionaries are likely to buy this reprint at any price," says the *New York Times*, while the *Buffalo Christian Advocate* adds: "Don't be duped. Thousands are, or are likely to be, by the flashy, fraudulent advertisements of 'The Original Webster's Unabridged Dictionary,' which is offered for two or three dollars. * * * * If any of our readers wish to invest in a purchase which they will be likely afterward to regret, they will do so after being duly notified."

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MENUETT.

P. Mori.

Tempo di Minuetto. ♩ - 138.

The musical score is written for piano and consists of five systems. The first system begins with a piano (p) dynamic. The second system begins with a mezzo-forte (mf) dynamic. The third system includes a 'legato' marking and a 'p' dynamic. The fourth and fifth systems continue the piece with various fingerings and pedaling instructions. The piece concludes with a double bar line and a small asterisk.

First system of musical notation, featuring a treble and bass staff with complex fingerings and a key signature of two flats.

Second system of musical notation, including dynamics like *cres.* and *ff*, and a *Ped.* marking.

Third system of musical notation, including a *mf* dynamic and a *** marking.

Fourth system of musical notation, continuing the piece with various fingerings.

Fifth system of musical notation, featuring a *TRIO. dolce.* section and *ff* dynamics.

Sixth system of musical notation, including *rit.* and *a tempo.* markings, and multiple *Ped.* markings.

First system of musical notation. Treble and bass staves. Includes dynamic marking *f* and pedal markings: *Ped.*, ** Ped.*, *Ped.*, *Ped.*, ** Ped.*, ** Ped.*, *Ped.*, *Ped.*

Second system of musical notation. Treble and bass staves. Includes dynamic marking *p* and pedal markings: *Ped.*, ** Ped.*, ** Ped.*, *Ped.*, *Ped.*, ** Ped.*, *Ped.*, ** Ped.*, *Ped.*

Third system of musical notation. Treble and bass staves. Includes dynamic marking *f* and pedal markings: *Ped.*, ** Ped.*, *Ped.*, ** Ped.*, *Ped.*, *Ped.*, ** Ped.*, *Ped.*, *Ped.*, ** Ped.*, *Ped.*, ** P * P*

Leggiero.

Fourth system of musical notation. Treble and bass staves. Includes dynamic marking *p* and pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, ** Ped.*, *Ped.*

Fifth system of musical notation. Treble and bass staves. Includes pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *f* and *mf*, and pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

Scherzando.

Scherzando.

The musical score is written for a piano, indicated by the grand staff (treble and bass clefs). The tempo is marked 'Scherzando.' The key signature has two flats (B-flat and E-flat). The score consists of eight measures. The right hand (treble staff) features a series of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-5. The left hand (bass staff) provides a harmonic accompaniment with chords and moving lines, also including fingerings. The overall style is light and playful, consistent with the 'Scherzando' tempo.

A musical score for a waltz, likely from the film 'The Merry Widow'. The score is written on two staves, both in treble clef and featuring a key signature of two flats (B-flat and E-flat). The music is in 3/4 time. The first staff contains a series of chords and single notes, with fingerings indicated by numbers 1 through 5. The second staff provides a harmonic accompaniment, featuring eighth and sixteenth notes, as well as rests. The score is presented in a black and white, slightly aged format.

Musical score for "The Song of the Lark" by George F. Root. The score is in 2/4 time and features a piano accompaniment. The melody is written in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The score includes dynamic markings such as *cres.* (crescendo) and *p* (piano). There are also performance instructions like *Pod.* (Pedal) and *4* (fourth finger). The score is divided into measures by vertical bar lines.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a repeating eighth-note pattern in the left hand and a more complex melody in the right hand. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure. The lyrics "The Rose Tree" are written below the voice staff.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff contains a melody with various notes, including some with accidentals (sharps and flats). The bass staff contains a bass line with notes and rests. There are several measures of music, some with fingerings indicated by numbers 1, 2, 3. The piece ends with a double bar line and a star symbol.

The image shows the first system of a musical score for 'The Merry Widow' waltz. It consists of two staves: a piano (p) part on the left and a violin (v) part on the right. The piano part is in 3/4 time and features a series of chords with fingerings indicated by numbers 1 through 5. The violin part is in 3/4 time and features a series of eighth notes with fingerings indicated by numbers 1 through 5. The key signature is one flat (B-flat).

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff provides harmonic support with chords and single notes. Pedal points are indicated by "Ped." markings.

Second system of musical notation. The treble staff features a melodic line with a large slur and a "r. h." marking. The bass staff includes a "Ped." marking and a double asterisk "*" indicating a specific pedal effect.

Third system of musical notation. The treble staff shows a melodic line with slurs and fingerings. The bass staff includes a "Ped. *" marking and a double asterisk "*" indicating a specific pedal effect.

Fourth system of musical notation. The treble staff features a melodic line with slurs and fingerings. The bass staff includes a "Ped." marking and a double asterisk "*" indicating a specific pedal effect.

Fifth system of musical notation. The treble staff features a melodic line with slurs and fingerings. The bass staff includes a "Ped." marking and a double asterisk "*" indicating a specific pedal effect.

Sixth system of musical notation. The treble staff features a melodic line with slurs and fingerings. The bass staff includes a "Ped." marking and a double asterisk "*" indicating a specific pedal effect.

Felix Mendelssohn Op.62.Nº 5.

Andante con moto. -144.
ff

[illegible]

ff

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ven - do - al - ff f ff p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

dim. tranquillo. pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

dimin.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8 sempre pp

dimin.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

SONG OF JOY.

(JUBELLIED.)

Song without words.

Felix Mendelssohn Op.62.Nº4

Allegro con anima. ♩. 100.
Interlude.

The first system of musical notation for 'Song of Joy' is in G major and 8/8 time. It begins with a mezzo-forte (mf) dynamic and a pedaling instruction (Ped.). The melody in the right hand features a series of eighth-note patterns with fingerings (1-5, 2-4, 3-5, 4-2, 5-1) and a crescendo (cres.) leading to a forte (f) section. The left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final measure of the system, which ends with a double bar line and an asterisk (*).

Mit vieler Innigkeit vorzutragen.

The second system of musical notation continues the piece with a mezzo-forte (mf) dynamic. The right hand melody is characterized by a series of eighth-note patterns with fingerings (1-5, 2-4, 3-5, 4-2, 5-1) and a crescendo (cres.) leading to a forte (f) section. The left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final measure of the system, which ends with a double bar line and an asterisk (*).

The third system of musical notation continues the piece with a mezzo-forte (mf) dynamic. The right hand melody is characterized by a series of eighth-note patterns with fingerings (1-5, 2-4, 3-5, 4-2, 5-1) and a crescendo (cres.) leading to a forte (f) section. The left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final measure of the system, which ends with a double bar line and an asterisk (*).

The fourth system of musical notation continues the piece with a mezzo-forte (mf) dynamic. The right hand melody is characterized by a series of eighth-note patterns with fingerings (1-5, 2-4, 3-5, 4-2, 5-1) and a crescendo (cres.) leading to a forte (f) section. The left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final measure of the system, which ends with a double bar line and an asterisk (*).

Handwritten musical score system 1. Treble and bass staves. Dynamics: *cres.*, *f*, *dim.*, *mf*, *cres.*. Fingerings and articulation marks are present throughout.

Handwritten musical score system 2. Treble and bass staves. Dynamics: *f*, *p*. Pedal mark: *Ped.* *.

Handwritten musical score system 3. Treble and bass staves. Dynamics: *sf*, *p*, *cres.*. Pedal marks: *Ped.* *.

Handwritten musical score system 4. Treble and bass staves. Dynamics: *sf*, *f*, *sf*, *espress.*, *l.h.*, *dimin.*, *p*. Pedal mark: *Ped.* *.

Handwritten musical score system 5. Treble and bass staves. Dynamics: *mf*, *cres.*, *sf*, *f*, *p*. Pedal mark: *Ped.* *.

IN THE MAY.

WONNIGE MAIENZEIT.

Notes marked with an arrow must be struck from the wrist.

F. Behr Op. 424.

Allegretto ♩ 144.

Scherzando.

Copyright—Kunkel Bros. 1891.

First system of piano music, featuring a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of piano music. It includes a repeat sign with first and second endings. The first ending is marked with a '1.' and the second ending with a '2. dolce.'. The system concludes with a 'Ped.' (pedal) instruction and a star symbol.

Third system of piano music, continuing the melodic and harmonic development. It features complex fingerings and slurs across both staves.

Fourth system of piano music. It includes a 'Ped.' (pedal) instruction with a star symbol. The music continues with intricate fingerings and slurs.

Fifth system of piano music. It features a 'mf' (mezzo-forte) dynamic marking. The system ends with a 'Ped.' (pedal) instruction and a star symbol.

Sixth system of piano music. It includes a 'Ped.' (pedal) instruction with a star symbol. The system concludes with a double bar line.

Repeat from the beginning to §: then go to the finale

FINALE.

Seventh system of piano music, the finale. It features a treble and bass staff with a final melodic flourish in the treble and a concluding bass line. The system ends with a 'Ped.' (pedal) instruction and a star symbol.

To my dear Parents.

GRAND OPERATIC FANTASIA.

Nº 1.

MARCUS I. EPSTEIN.

SECONDO.

NORMA. Bellini.

Maestoso. M. M. $\text{♩} = 88$.

The musical score is written for piano and consists of four systems. The first system begins with a forte (*ff*) dynamic and a 'Red.' marking. The second system also starts with *ff* and includes 'Red.' markings. The third system begins with *ff*, then transitions to *p dolce* and *ritenuto*. The fourth system starts with *ff* and concludes with a piano (*p*) dynamic. The score features various musical notations, including chords, arpeggios, and fingerings.

To my dear Parents.

GRAND OPERATIC FANTASIA.

Nº 1.

MARCUS I. EPSTEIN.

PRIMO.

NORMA. Bellini.

Maestoso. M. M. $\text{♩} = 88$.

8^a

8^a

8^a

8^a

SECONDO.

ff *Red.* Primo. 8^a

Con moto ♩ = 76.

p *cres:* *ff* *p*

cres: *ff*

p *f* *rf*

trem: *trem:*

p *rf* *rf* *rf*

PRIMO.

brilliant.

The first system of musical notation for the PRIMO part. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked *brilliant.* and the dynamics are *ff* (fortissimo). The system includes a *cadenza.* section. The notation features rapid sixteenth-note passages in both hands, with fingerings indicated by numbers 1, 2, 3, and 4. A dashed line labeled *8a* indicates an octave transposition. The system concludes with a double bar line and an asterisk.

Con moto. M.M. ♩. = 76.

The second system of musical notation. It starts with a 6/8 time signature. The tempo is marked *Con moto. M.M. ♩. = 76.* The dynamics include *cres:* (crescendo), *rf* (ritardando), and *p* (piano). The notation shows a mix of eighth and sixteenth notes, with fingerings and an *8a* octave marking. The system ends with a double bar line and an asterisk.

The third system of musical notation, continuing in 6/8 time. It features *cres:* (crescendo), *rf* (ritardando), and *f* (forte) dynamics. The notation includes complex sixteenth-note patterns and fingerings. The system concludes with a double bar line and an asterisk.

The fourth system of musical notation, continuing in 6/8 time. It features *p* (piano) and *f* (forte) dynamics. The notation shows rapid sixteenth-note passages and fingerings. The system ends with a double bar line and an asterisk.

The fifth and final system of musical notation. It features *rf* (ritardando), *p* (piano), *f* (forte), and *rf* (ritardando) dynamics. The notation includes complex sixteenth-note patterns and fingerings, with an *8a* octave marking. The system concludes with a double bar line and an asterisk.

SECONDO.

SONNAMBULA. Bellini.

Andante. M. M. ♩ = 60.

Cantabile. *pp* *semplice.* *l.h.*

legato assai.

rit. *p*

a tempo.

SONNAMBULA. *Bellini.*
Andante. M.M. ♩ = 60.

PRIMO.

The musical score is written for a piano and voice. The piano part is in 12/8 time, with a key signature of one flat (B-flat). The tempo is marked 'Andante' with a metronome indication of 60 beats per minute. The score is divided into systems, each with a vocal line and a piano accompaniment. Dynamics include *pp* (pianissimo), *p* (piano), *f* (forte), and *mf* (mezzo-forte). Performance markings include *rit:* (ritardando), *a tempo.*, and various fingerings and articulations. The score includes repeat signs and first/second endings. The vocal line features a variety of note values, including eighth and sixteenth notes, and rests. The piano accompaniment includes chords, arpeggios, and single notes. The score is written for a single voice part, with the piano part providing harmonic support.

SECONDO.

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

sempre cres:

rit: a tempo.

Red. * Red. * Red. * Red. *

un poco rit: a tempo.

p Red. * Red. *

Red. * Red. * Red. *dim:* * *pp* *pp*

PRIMO.

8^a

sempre cres.

ff

sempre ff

dim *p*

con dolore.

morendo.

un poco rit.

a tempo.

pp *pp*

dim:

The musical score is written for a piano and voice. It consists of several systems of staves. The piano part is in the upper staves, and the vocal part is in the lower staves. The score includes various musical notations such as notes, rests, and ornaments. Dynamics like *ff* (fortissimo), *p* (piano), and *pp* (pianissimo) are used throughout. Performance instructions such as *sempre cres.* (always crescendo), *sempre ff* (always fortissimo), *con dolore.* (with pain), *morendo.* (dying away), *un poco rit.* (a little ritardando), and *a tempo.* (at tempo) are included. The score also features many asterisks and 'x' marks, likely indicating specific performance techniques or ornaments. The key signature has one flat, and the time signature is 4/4.

SECONDO.

BARBE BLEU. *Offenbach.*

Allegretto. M.M. ♩ = 104.

The first system of musical notation is in G major (one sharp) and 2/4 time. It consists of two staves. The upper staff features a series of chords, mostly triads and dyads, with some eighth-note movement. The lower staff provides a harmonic accompaniment with single notes and some chords. A piano dynamic marking (*p*) is placed at the beginning of the system.

The second system continues the musical piece. It features similar chordal textures in the upper staff and a more active bass line in the lower staff, including some eighth-note patterns. A piano dynamic marking (*p*) is present in the middle of the system.

The third system includes tempo markings. It begins with the instruction *molto ritard.* (much more slowing down), followed by a fermata over a chord in the upper staff. Below this, the instruction *a tempo.* (return to tempo) is written. A small asterisk (*) is placed above a note in the lower staff. The system concludes with a return to the original chordal texture.

The fourth system continues the piece, maintaining the established harmonic and rhythmic patterns. It features a piano dynamic marking (*p*) in the middle of the system. The notation includes various chordal structures and a steady bass line.

BARBE BLEU. *Offenbach.*

PRIMO.

Allegretto. M.M. ♩ = 104.

The musical score is written for piano and is divided into five systems. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a piano (*p*) dynamic marking. The third system features a 'molto ritard.' (very slow) section. The fourth system returns to 'a tempo' (at the original tempo). The fifth system concludes with a flourish marked with an asterisk (*). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*mf*, *p*, *f*, *a tempo*). Fingerings and articulation marks (x) are indicated throughout. The piece concludes with a 'molto ritard.' section and a final flourish marked with an asterisk (*).

SECONDO.

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The music consists of chords and some melodic lines. Dynamics include *f* (forte) and *p* (piano). There are asterisks (*) marking specific measures.

Second system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The music consists of chords and some melodic lines. Dynamics include *f* (forte). There are asterisks (*) marking specific measures.

Third system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The music consists of chords and some melodic lines. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are asterisks (*) marking specific measures.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The music consists of chords and some melodic lines. Dynamics include *molto ritard.* (molto ritardando). There are asterisks (*) marking specific measures.

PRIMO.

This musical score is for a piece titled "PRIMO." It consists of two systems, each with a piano (p) and violin (v) part. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *molto ritard.* (very ritardando). It also features articulations like accents, slurs, and fingerings. The piano part includes several measures with triplets and sixteenth-note patterns. The violin part includes several measures with triplets and sixteenth-note patterns. The score is marked with "8a" at the beginning of each system, indicating the first ending. The piece concludes with a *molto ritard.* marking and a final cadence.

f *Red.* *p* *f* *Red.* *mf* *molto ritard.* *Red.*

SECONDO.

a tempo. *cres:*

molto ritard. *Rit.* * *a tempo.*

poco a poco accelerando.

STRADELLA. Flotow.

Allegro vivace. M. M. C. = 96.

p

PRIMO.

8^a

a tempo. *cres:*

8^a

molto ritard: *a tempo.*

8^a

f *poco a poco accelerando.*

STRADELLA. Flotow.

Allegro vivace. M.M. ♩ = 96.

p

SECONDO.

3 1 X 4 2 X

First system of musical notation, measures 1-8. Treble clef has triplets of eighth notes. Bass clef has a simple eighth-note accompaniment.

Second system of musical notation, measures 9-16. Treble clef has sixteenth-note patterns. Bass clef has a simple eighth-note accompaniment. Measure 16 is marked "Red."

Third system of musical notation, measures 17-24. Treble clef has a melodic line with some triplets. Bass clef has a more complex accompaniment with triplets. Measure 20 is marked "ff". Measure 24 is marked "Red."

Fourth system of musical notation, measures 25-32. Treble clef has a melodic line. Bass clef has a simple eighth-note accompaniment. Measure 25 is marked "ff". Measure 28 is marked "Red.". Measure 32 is marked "ff".

Fifth system of musical notation, measures 33-40. Treble clef has a melodic line. Bass clef has a simple eighth-note accompaniment. Measure 33 is marked "Red.". Measure 35 is marked "Red.". Measure 37 is marked "Red.". Measure 39 is marked "ff".

PRIMO.

These four measures are not played when the following four are used to effect an abbreviation.

When an abbreviation is desired and the Tannhauser omitted these four measures must be played as they form the connection with the Banditenstreiche page 25.

SECONDO.

TANNHAUSER. Wagner.
Marcia. M.M. ♩ — 132.

The musical score is written for piano and consists of six systems of music. The first system begins with a piano (*p*) dynamic and features a melody in the right hand with triplets and a bass line with chords. The second system continues the melody and includes a piano (*p*) dynamic marking. The third system features a staccato passage in the right hand, marked *p staccato delicatamento*. The fourth system continues the staccato passage. The fifth system features a crescendo in the right hand, marked *cres*. The sixth system concludes with a fortissimo (*ff*) dynamic marking and a final chord. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, and articulation marks.

PRIMO.

TANNHAUSER. *Wagner.*

Marcia. M. M. ♩ = 132.

Secondo.

ben cantabile.

cres.

cen - do

To abbreviate go from \$ to ⊕ page 23

SECONDO.

This page of musical notation, titled "SECONDO.", contains six systems of staves. The notation is primarily in bass clef, with some systems using a treble clef for the right hand. The music includes various rhythmic values, accidentals, and dynamic markings such as *ff*, *p*, *f*, and *cres.*. Fingerings are indicated by numbers 1-4, and articulation is shown with accents (^) and slurs. Some notes are marked with an 'x', possibly indicating a specific performance technique. The piece concludes with a *ff* *cres.* marking and a final flourish.

PRIMO.

molto cres:

SECONDO.

Grandioso.

The musical score is written for piano and consists of five systems. Each system is a grand staff with a treble and bass clef. The tempo/mood is marked 'Grandioso.' at the beginning. The first system starts with a forte (ff) dynamic. The notation is highly technical, with numerous triplets, sixteenth-note runs, and complex fingerings indicated by numbers 1-5. The second and third systems continue this intricate pattern. The fourth system features a section with a forte (ff) dynamic and some rests. The fifth system concludes with a forte (ff) dynamic and a final flourish. At the bottom of the page, there are editorial markings including 'Red.' and several asterisks (*).

PRIMO.

Grandioso.

8^a

8^a

8^a

8^a

8^a

8^a

strepitoso.

SECONDO.

The first system of the musical score consists of two grand staves. The upper staff is in bass clef and contains a series of sixteenth-note chords, marked with *ff* and *And.*, and separated by asterisks. The lower staff is also in bass clef and contains a series of sixteenth-note chords, marked with *And.*. The system concludes with a *poco rit.* marking and a *ff* dynamic, followed by a *a tempo.* marking and a *And.* marking.

BANDITTENSTREICHE. Suppe.

The second system of the musical score consists of two grand staves. The upper staff is in bass clef and contains a series of sixteenth-note chords, marked with *ff* and *And.*, and separated by asterisks. The lower staff is also in bass clef and contains a series of sixteenth-note chords, marked with *And.*. The system concludes with a *poco rit.* marking and a *ff* dynamic, followed by a *a tempo.* marking and a *And.* marking.

PRIMO.

First system of musical notation. The piano part (left) features a complex, fast-moving melody with many beamed sixteenth and thirty-second notes. The violin part (right) has a more melodic line with some triplets and slurs. Dynamics include *ff* (fortissimo) and *Red.* (redacted). Markings include asterisks (*) and a section labeled *a tempo.* followed by *ff*. A *poco rit.* (poco ritardando) marking is present in the middle of the system.

BANDITTENSTREICHE. Suppe.

Second system of musical notation. The piano part (left) has a more rhythmic, march-like feel with eighth and sixteenth notes. The violin part (right) has a melodic line with some triplets. Dynamics include *rf* (ritardando), *pp* (pianissimo), *dolce.* (dolce), and *ff* (fortissimo). The key signature has one sharp (F#).

Third system of musical notation. The piano part (left) continues the rhythmic pattern with some triplets. The violin part (right) has a melodic line with some triplets. Dynamics include *p* (piano), *ff* (fortissimo), and *p* (piano). The key signature has one sharp (F#).

Fourth system of musical notation. The piano part (left) continues the rhythmic pattern. The violin part (right) has a melodic line with some triplets. Dynamics include *p* (piano) and *ff* (fortissimo). The key signature has one sharp (F#).

SECONDO.

First system of musical notation, measures 1-6. The treble staff features a series of eighth-note chords, while the bass staff provides a steady eighth-note accompaniment. A 'Red.' marking with an asterisk appears in measure 5.

Second system of musical notation, measures 7-12. The treble staff continues with eighth-note chords, and the bass staff has a more active line with eighth-note patterns. A 'Red.' marking with an asterisk is present in measure 8.

Third system of musical notation, measures 13-18. The treble staff shows a change in texture with some chords and a triplet of eighth notes in measure 16. The bass staff continues with eighth-note accompaniment. A 'Red.' marking with an asterisk is in measure 17.

Fourth system of musical notation, measures 19-24. The treble staff includes fingerings (2, 1, 2, 3) and a triplet. The bass staff has a more complex accompaniment. 'Red.' markings with asterisks are in measures 21 and 23.

Fifth system of musical notation, measures 25-30. The treble staff features a long melodic line with various fingerings and a final triplet. The bass staff has a dense accompaniment. 'Red.' markings with asterisks are in measures 25, 27, 29, and 30. The system concludes with a double bar line and a repeat sign.

PRIMO.

The musical score is written for a piano and is divided into six systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4.

- System 1:** The first staff begins with the instruction *dolce.* and features a series of eighth notes with fingerings (1, 2, 3, 4). The second staff has a trill marked *Red.* and a triplet of eighth notes.
- System 2:** Continues the melodic line in the first staff and the accompaniment in the second staff. It includes a trill marked *Red.* and a triplet.
- System 3:** The first staff has a trill marked *Red.* and a triplet. The second staff has a trill marked *Red.* and a triplet.
- System 4:** The first staff has a trill marked *Red.* and a triplet. The second staff has a trill marked *Red.* and a triplet.
- System 5:** The first staff has a trill marked *Red.* and a triplet. The second staff has a trill marked *Red.* and a triplet.
- System 6:** The first staff has a trill marked *Red.* and a triplet. The second staff has a trill marked *Red.* and a triplet.

Other markings include *8a*, *12x2*, *f*, *Red. cres:*, *ff*, and *tr*.

SECONDO.

MARCHE AUX FLAMBEAUX. *Boscovitz.*

Allegro. M.M. ♩ = 168.

rf p
Tempo di Galop.

* MARCHE AUX FLAMBEAUX *Boscovitz*. PRIMO.

Allegro. M.M. ♩ = 168.

8^a

rf p
Tempo di Galop.

The first system of musical notation is for a piano piece in 2/4 time. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth and sixteenth notes, including triplets and sixteenth-note runs. The lower staff has a bass clef and a key signature of one flat. It features a steady eighth-note accompaniment. Dynamic markings include *rf* (ritardando forte) and *p* (piano). The tempo is marked *Tempo di Galop*. Fingerings and articulation marks (accents, slurs) are present throughout.

The second system continues the piece. It maintains the same two-staff structure. The upper staff continues with intricate melodic lines, while the lower staff provides a consistent rhythmic foundation. The key signature remains one flat.

8^a

And. * *f*

The third system begins with a section marked *And.* (Andante) and *f* (forte). It features a change in the lower staff's accompaniment, with more prominent chords and slower-moving lines. The upper staff continues with melodic development. A repeat sign is visible at the end of the system.

8^a

The fourth system continues the *And.* section. It shows further melodic and harmonic development in both staves. The key signature remains one flat.

8^a

f *ff*

And. * *And.* *

The fifth system concludes the piece with a section marked *f* (forte) and *ff* (fortissimo). The music becomes more dramatic with heavier chords and faster passages. The system ends with a repeat sign and a final *And.* (Andante) marking.

SECONDO.

This page contains six systems of musical notation for a piano piece, labeled "SECONDO." Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks. Dynamics are indicated by *ff* (fortissimo), *f* (forte), *pp* (pianissimo), and *rf* (rassordito). Performance markings include "Red." (Reduction) and asterisks (*). Fingerings are indicated by numbers 1, 2, and 3. The piece concludes with a double bar line and a final *rf* marking.

PRIMO.

8^a

ff

Red. *

8^a

pp

Red. *

8^a

ff

Red. *

8^a

f ff

Red. *

8^a

ff

Red. *

8^a

ff

Red. *

I THINK OF THEE.

(ICH DENKE DEIN.)

Franz Abt, Op. 213.

Andantino, con espressione - 72.

The piano introduction is in 3/4 time, marked 'Andantino, con espressione'. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written in the treble clef, starting with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The bass line is in the bass clef, starting with a half note G3, followed by a quarter note A3, and then a half note B-flat3. The piece is marked with a piano (p) dynamic. There are various fingerings indicated above and below the notes. A pedal point is marked with a 'Ped.' and a star symbol at the end of the introduction.

2. Wenn tau-send Stern am Him-mels-do-me er-freun das Aug' mit gold-nem Schein, Die gan-ze
1. So oft ein A-bend glöck-chen tö-net im ro-sig-ro-then Dämmer-schein, Die Heer-de

The first system of the vocal melody is in 3/4 time. The treble clef is used. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a quarter note A3, and then a half note B-flat3. The piece is marked with a piano (p) dynamic. There are various fingerings indicated above and below the notes. A pedal point is marked with a 'Ped.' and a star symbol at the end of the system.

1. When soft the ev'-ning bell is chim-ing, And twi-light glows on rock and tree, When flocks from
2. When stars by thousands in the heav-ens, Dis-play their beams, so fair to see, And all the

2. Welt zur Ruh sich nei-get, Die gan-ze Welt zur Ruh sich nei-get, O dann, mein
1. still zum La-ger keh-ret, Die Heer-de still zum La-ger keh-ret, O dann, mein

The second system of the vocal melody is in 3/4 time. The treble clef is used. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a quarter note A3, and then a half note B-flat3. The piece is marked with a piano (p) dynamic. There are various fingerings indicated above and below the notes. A pedal point is marked with a 'Ped.' and a star symbol at the end of the system.

1. pas-tures are re-turn-ing, When flocks from pas-tures are re-turn-ing, Oh! then, my
2. world in peace is rest-ing And all the world in peace is rest-ing Oh! then, my

Lieb-chen, denk ich dein, O dann, mein Lieb-chen, denk ich dein, Dann denk ich dein, Dann denk ich
love, I think of thee, O! then, my love, I think of thee, I think of thee, I think of

The third system of the vocal melody is in 3/4 time. The treble clef is used. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a quarter note A3, and then a half note B-flat3. The piece is marked with a piano (p) dynamic. There are various fingerings indicated above and below the notes. A pedal point is marked with a 'Ped.' and a star symbol at the end of the system.

HUMORESQUE.

DANSE des NÈGRES.

Allegretto. $\text{♩} = 100$.

Charles Kunkel.

Ben misturato.

The first system of musical notation for 'Humoresque' is in 4/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegretto' with a quarter note equal to 100 beats. The instruction 'Ben misturato' is written above the staff. The music begins with a piano (*pp*) dynamic. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. Fingering numbers (1-5) are indicated for the left hand.

The second system continues the piece. It includes the instruction 'Giocoso.' above the staff. The dynamics shift from piano (*p*) to crescendo (*cres.*) and then to mezzo-forte (*mf*). The right hand continues its melodic line, and the left hand accompaniment remains consistent. Pedal points are marked with 'Ped.' and asterisks at the end of the system.

The third system features a change in dynamics to forte (*f*) and includes 'ten.' (tension) markings above the right hand. The right hand has more complex figures, including triplets and sixteenth-note runs. The left hand accompaniment continues with chords and single notes. Pedal points are marked with 'Ped.' and asterisks.

The fourth system continues with the forte (*f*) dynamic and 'ten.' markings. The right hand features a prominent triplet figure. The left hand accompaniment consists of chords and single notes. Pedal points are marked with 'Ped.' and asterisks.

The fifth system concludes the piece. It features the forte (*f*) dynamic and 'ten.' markings. The right hand has a final melodic flourish. The left hand accompaniment continues with chords and single notes. Pedal points are marked with 'Ped.' and asterisks.

Ardito.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a harmonic accompaniment. Dynamics include *f* and *p*. Pedal points are marked with 'Ped.' and asterisks. Fingering numbers are present above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamics include *p*, *f*, and *mf*. Pedal points are marked with 'Ped.' and asterisks. Fingering numbers are present above the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a harmonic accompaniment. Dynamics include *p*. Pedal points are marked with 'Ped.' and asterisks. Fingering numbers are present above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a harmonic accompaniment. Dynamics include *mf*, *f*, and *p*. Pedal points are marked with 'Ped.' and asterisks. Fingering numbers are present above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a harmonic accompaniment. Dynamics include *cres.*, *f*, and *p*. Pedal points are marked with 'Ped.' and asterisks. Fingering numbers are present above the treble staff.

Trio. Alla Banjo.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a harmonic accompaniment. Dynamics include *p*, *sf*, and *f*. Pedal points are marked with 'Ped.' and asterisks. Fingering numbers are present above the treble staff.

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5, 4, 2, 3, 2, 3, 4, 3, 2, 5, 4. Bass staff has notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. Dynamics: *f*, *mf*, *f*. Pedal marks: Ped. * Ped. * Ped. * Ped. *

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5, 4, 3, 2, 3, 2, 3, 2, 3, 4, 5. Bass staff has notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. Dynamics: *f*, *mf*, *f*. Pedal marks: Ped. * Ped. *

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5, 4, 3, 2, 3, 2, 3, 2, 3, 4, 5. Bass staff has notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. Dynamics: *f*, *mf*, *f*. Pedal marks: Ped. * Ped. * Ped. *

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 2, 5, 4, 3, 2, 3, 2, 3, 4, 5. Bass staff has notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. Dynamics: *f*, *mf*, *f*. Pedal marks: Ped. * Ped. * Ped. * Ped. * Ped. *

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5, 4, 3, 2, 3, 2, 3, 2, 3, 4, 5. Bass staff has notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. Dynamics: *mf*, *f*. Pedal marks: Ped. Ped. Ped. * Ped. * Ped. *

Sixth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 2, 4, 5, 3, 2, 3, 2, 3, 2, 3, 4. Bass staff has notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. Dynamics: *f*. Pedal marks: Ped. * Ped. * Ped. * Ped. *

To shorten the piece go from here to Coda.

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 3, 2, 2, 4, 3, 3, 2, 3, 2, 3, 2, 3, 2, 1, 3, 4. Bass staff contains chords and single notes. Pedal markings: Ped. * Ped. * Ped. * Ped. *.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 3, 2, 2, 4, 3, 3, 2, 2, 3, 2, 3, 3, 3, 2, 4, 3, 1. Bass staff contains chords and single notes. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *. Dynamics: *f*, *p*, *f*, *mf*.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 4, 2, 5, 4, 2, 3, 1, 2, 4, 2, 1, 5, 3, 2, 3, 3, 2, 5, 4, 2, 3. Bass staff contains chords and single notes. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *. Dynamics: *f*, *p*. Markings: *ten.*, *ten.*, *v*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 5, 4, 3, 1, 2, 3, 5, 4, 3, 2, 1, 3, 4, 2, 5, 4, 1, 2, 3, 1, 2, 4, 3, 1. Bass staff contains chords and single notes. Pedal markings: Ped. Ped. Ped. * Ped. * Ped. * Ped. *. Dynamics: *mf*, *f*. Markings: *ten.*

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 2, 1, 4, 5, 3, 2, 3, 2, 4, 2, 2, 1, 3, 2, 3, 1, 2, 3, 1. Bass staff contains chords and single notes. Pedal markings: Ped. * Ped. * Ped. * Ped. *. Dynamics: *p*. Markings: *ten.*, *v*.

Coda.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Bass staff has fingerings 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation. Treble staff includes fingerings 2, 5, 3, 4, 1, 2, 5, 3, 4, 1, 2, 5. Bass staff includes fingerings 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. The system concludes with a piano (*p*) dynamic marking and a pedal point instruction (*Ped.*) marked with an asterisk.

Third system of musical notation. Treble staff includes fingerings 3, 4, 1, 2, 5, 3, 4, 1, 2, 5, 3, 4, 1, 2, 5, 3, 4, 1, 2, 5. Bass staff includes fingerings 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. The system concludes with a pianissimo (*pp*) dynamic marking and five pedal point instructions (*Ped.*) marked with asterisks.

Fourth system of musical notation. Treble staff includes fingerings 3, 4, 1, 2, 5, 3, 4, 1, 2, 5, 3, 4, 1, 2, 5. Bass staff includes fingerings 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. The system concludes with a piano (*p*) dynamic marking and a pedal point instruction (*Ped.*) marked with an asterisk.

Fifth system of musical notation. Treble staff includes fingerings 3, 4, 1, 2, 5, 3, 4, 1, 2, 5, 3, 4, 1, 2, 5. Bass staff includes fingerings 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. The system concludes with a pianissimo (*pp*) dynamic marking, followed by a fortissimo (*sf*) and a fortissimo (*ff*) dynamic marking.

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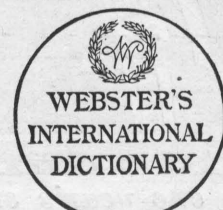
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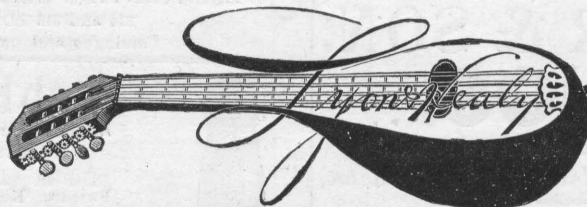
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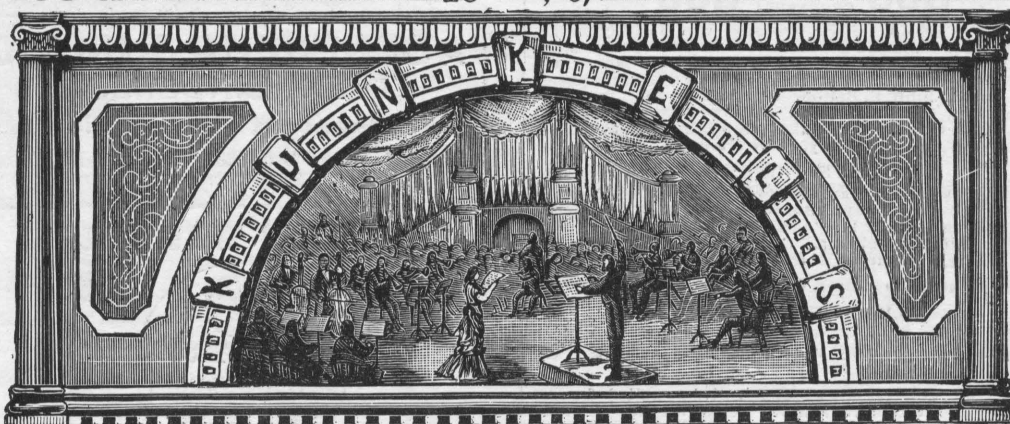
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